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THE CLEVELAND MUSEUM OF ART
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FOR RELEASE

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In Charge of Publicity

The Exhibition of Work of ^eAmadeo Modigliani, Italian, 1884-1920,
and Chaim Soutine, Lithuanian, 1894-1943, at The Cleveland Museum of Art, January 31,
through
March 18 includes 51 oil paintings, 43 drawings, water colors and pastels and
8 sculptures by Modigliani; and 67 oil paintings by Soutine.

It is assembled by The Cleveland Museum and The Museum of Modern Art
in New York. The material is borrowed of museums, galleries and collectors of the
United States, France, Italy, England and Brazil. The Museum of Modern Art showed the
Soutine works late in 1950 and will present the Modigliani later in the spring,
Cleveland having the two together.

The artists, utterly different in their art, are linked because
they were friends and worked in Paris early in this century. Both were Jews, who
rose from such bitter poverty that even when success came they had not health to
enjoy it. Each was extremely independent. Soutine was slightly affected by the
Post-Impressionists Gauguin and Van Gogh. Modigliani harks directly back to Botticelli
and the early Italian Renaissance.

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Comprehensive Exhibition of Work by Chaim Soutine

75 oils by the late well-known Lithuanian painter Chaim Soutine 1894-1943 will be at Museum of Modern Art, Nov. 1 through Jan. 7 after which it will be shown at the co-sponsoring institution, The Cleveland Museum of Art. This will be the largest retrospective exhibition of Soutine's work ever assembled, covering the whole span of his working life, from 1915 to 1942. The paintings are being brought together from many parts of this country and from numerous collections in France and Switzerland, under the direction of Monroe Wheeler, the Museum's Director of Exhibitions, who has also written a profusely illustrated monograph on Soutine to be published simultaneously with the opening of the exhibition.

"Soutine", according to Mr. Wheeler, "perfectly epitomizes the so-called 'expressionist' painting of our century - expressive, that is, of inward vision and introspective drama. The dramatic clashes in nature and human nature thrilled him; and his own ego, overcoming every vicissitude by means of art, lifted him to exaltation. The tumult of his heart is exuberantly transformed into powerful rhythms and burning hues. In all he did there is a strong ~~trace~~ trace of primitive feeling, a general notion of the malevolence of nature and of sub-conscious obsessive fears. These are revealed in his restless flowing line, unearthly light and iridescent colors."